

APR 11 1985

166th Season

Handel & Haydn

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The Professional Public Concert

by Joseph Dyer

Between the death of Bach in 1750 and that of Beethoven in 1827 vast changes took place in the vehicles of musical performance. Concomitant with changes in taste and style throughout this period, there occurred a progressive "professionalization" of the public concert, itself a relative newcomer to the world of music. Previously, church and court were the twin supports of professional ensembles outside the opera house. Orchestras tended to be rather small and, apart from gala festivals in England, the large chorus was unknown. Though religious services, which particularly in Italy included independent instrumental music, were open to all, concerts by the highly proficient court orchestras were generally accessible to few besides the hereditary nobility. The orchestra at the electoral court in Mannheim enjoyed an international reputation: visitors marveled at the perfection of its execution. Several noted composers belonged to the orchestra, and literally hundreds of symphonies were spawned from its ranks.

Economic restraints and the disruptions of the Napoleonic wars led to the dissolution of many a court musical establishment. The professional court musician, never quite secure from such caprice, now found himself with a diminished opportunity for future employment as a performer. The municipal musicians (*Stadtpfeifer*) found that they could not support themselves solely on the income from the performance of their official duties. Not all the musicians affected by these developments could find alternative employment as "free" artists on a level commensurate with their abilities. Most had to look to teaching or hope that a post in a theater orchestra would fall vacant.

The scarcity of positions was due in part to the orchestras of middle-class amateurs which had formed in the late eighteenth century and continued well into the nineteenth. They employed a few professionals, principally winds and brass. Professional string players were not always welcome, since they usually required payment for their service. These "dilettante" orchestras (as they were called in German-speaking lands) were often far from what the English name implies. The results depended on the quality of the players; a dilettante was merely a person who did not earn his living from

music. Amateurs with sufficient leisure time could become quite accomplished instrumentalists, and a professional orchestra brought no guarantee of an adequate performance because rehearsal time was always insufficient by modern standards.

Mozart, shortly after his arrival in Vienna, associated himself with Philipp Jakob Martin and his summer *Dilettante Concerts* in the Augarten. Only the bassoons, trumpets and drums were paid. Martin organized similar concerts during the winter in a municipal building known as the Mehlgrube. Mozart admired Martin's business acumen and thought that the amateur-professional orchestra was rather good, though when Mozart arranged for his own "Academies" (as concerts were known in Vienna), he hired professional musicians from the Burgtheater.

Amateur orchestras existed in many other cities and towns to play the orchestral music which then represented the leading edge of compositional developments. The *Grosses Konzert*, founded in 1743 by a group of Leipzig nobles and wealthy merchants, was renamed two decades later the *Liebhaber-Concert*. Berlin had its own *Liebhaber* (amateur) concerts from 1770 to 1797. The Parisian *Concerts des Amateurs* commenced in 1764 and developed into the *Société de la Loge Olympique*, for which Haydn wrote the "Paris" Symphonies. The success of these ventures depended on a pool of skilled amateurs who could be inspired by a director with strong musical and organizational talents. Many undertakings did not survive for want of stable management, sustained enthusiasm or seriousness of purpose.

Dr. Charles Burney, author of a famous history of music, observed the limitations of such orchestras on a visit to Hamburg in 1775:

At night I was carried to a concert, at the house of M. Westphal, an eminent and worthy music-merchant. There was a great deal of company; and the performers, who consisted chiefly of *dilettanti*, were very numerous. This kind of concert is usually more entertaining to the performers than the hearers;... in these meetings, more than others, anarchy is too apt to prevail, unless the whole be conducted by an able and respected master.

Presumably the audience paid no fee for the privilege of attending this particular evening's entertainment. It was to such informal semi-public gatherings that the term "concert" was first applied.

The deficiencies of the Dilettante Concert as an institution encountered ever more insistent criticism as the nineteenth century wore on. Audiences demonstrated less and less tolerance of their neighbors' shortcomings as performers. Composers, beginning with Beethoven, made the kind of technical demands which only highly trained professionals could hope to master. Berlioz and Wagner delivered one broadside after another against shabby playing, whether amateur or professional. In some cases friction between unpaid amateurs and paid professionals in the same orchestra was a source of unpleasantness. Audiences were also becoming accustomed to the heady excitement of the virtuoso concert, and they expected some of the same thrill from orchestral music making. To attain this goal, a more exacting orchestral technique was required.

All of these developments opened the way for a resurgence of the professional orchestral instrumentalist who was not a travelling virtuoso, but first a viable organizational model had to be found. The idea of a subscription series under professional management was not the self-evident solution one might assume today, for not every nineteenth-century city had the resources or social structure to develop public musical institutions. In London, however, the love of music and the entrepreneurial spirit had produced an embryonic "concert series" by the late seventeenth century, when John Bannister offered "music performed by excellent masters" every day. The admission price of one shilling included ale and tobacco. This clubbish atmosphere characterized many early concerts, both in England and on the continent. A monthly series at the home of William Caslon (1692-1766), the renowned type-founder, featured:

... Corelli's music, intermixed with the Overtures of the Old English and Italian operas... and the more modern ones of Mr. Handel. In the intervals of the performance the guests repasted themselves at a sideboard, which was amply furnished; and, when it was over, sitting down to a bottle of wine, and a decanter of excellent ale, of Mr. Caslon's own brewing, they concluded the evening's entertainment with a song or two of Purcell sung to the harpsichord, or a few catches, and about twelve retired.

Music and refreshment were frequent partners in the early history of public performances. For outdoor music and recreational diversions no European institution rivalled London's Vauxhall Gardens. Most of the concerts held in its agreeable environs were professional.

Toward the end of the eighteenth century there was established in London the *Professionals Concert*, which founded when it opposed the Haydn-Salomon Concerts in the 1790's. The later London Philharmonic Society, founded in 1813, had as its specific purpose the cultivation of a higher standard of performance. The Society commissioned (or so it thought) Beethoven's Ninth Symphony. All of its players were professional, but only the wind players were paid. Something of a stir was created when a plan was implemented to fund insurance benefits for the musicians' families

with profits from the concerts. The amateur tradition of music for the sheer joy of it remained strong in England!

Leipzig was the first city to have a professional concert orchestra supported by an association of leading citizens. Beginning in 1781, it performed in a specially outfitted room in the cloth merchants building (Gewandhaus). Mendelssohn, its most famous conductor, was appointed in 1835. After a number of false starts, Vienna had its first professional concert series in 1842, a relatively late date for a musical center of such importance. The Vienna Philharmonic, directed at first by Otto Nicolai, gave only 22 concerts during the first 18 years of its existence. The New World was not far behind these European endeavors: the New York Philharmonic was established in 1842. It underwent one crisis after another during the remainder of the century as external support waxed and waned. Its players had to hold theater jobs, hence attendance at rehearsals suffered if a better playing commitment was at hand. When Henry Lee Higginson founded the Boston Symphony Orchestra in 1880, he bound the musicians by contract to forego outside engagements during the concert season. Only the Handel and Haydn Society could make use of their services when they were not needed for a concert or rehearsal. Before the creation of the Boston Symphony, residents of this city depended on the Harvard Musical Association orchestra of amateurs, visiting orchestras or the Handel and Haydn orchestra for exposure to the symphonic repertoire.

With the growth of the fully professional concert orchestra, however imperfect, the amateur either had to retire to his parlor or discover another outlet for public music making. That outlet, choral singing, had already begun to sink its roots deep into middle-class musical culture. The first important group with a stable organization was the Berlin Sing-Akademie, created almost unintentionally in 1791 by Carl Friedrich Fasch with a group of his singing pupils. Unlike the Handel and Haydn Society which gravitated immediately to the oratorio repertoire, the Sing-Akademie cultivated a cappella choral song. Its members came from the professions, the mercantile class, and minor officialdom. The Sing-Akademie had its moments of glory in 1829 with the revival of the Saint Matthew Passion and in 1834-35 with the first performance of the B Minor Mass. It often sang for charitable purposes and disaster relief, as did most of the nineteenth-century choral societies. It has been in continuous existence since 1791, though in 1963 the "refounding" of the venerable institution was announced in East Berlin, ostensibly because "only today, in our workers and farmers state can the true humanistic ideals of the founders of the Sing-Akademie find their fulfillment"—a quintessentially bourgeois institution turned proletarian!

Choral societies along similar lines were established in many German cities during the first half of the nineteenth century. The popular choral festivals would have been impossible without the resources they provided. The joy of singing united thousands throughout Europe and America in the great mixed choirs which selectively appropriated for themselves a few works from the Baroque and Classic periods (Bach's Passions, Handel's oratorios, and Haydn's *Creation* and *Seasons*) and encouraged nineteenth century composers to write for their resources. Much of the latter repertoire turned out to be rather undistinguished, though it was prepared for frequent performances with the same fervor bestowed on the

supreme masterworks. The amateur choralist sang for relaxation and enjoyment, but also for an intimate sense of participation in a heady emotional experience, one which did not, however, require the arduous personal discipline inseparable from mastery of an orchestral instrument. A choral society could likewise accommodate enormous numbers of singers: the Handel and Haydn Society frequently performed with over 500 members—a chorus of *only* 300 was a cause of alarm at declining interest.

Depending on the country and the social status of the participants, the choral movement had other goals quite independent of the cultivation of musical art. Massed choirs had been a distinctive English tradition ever since the great Handel Commemorations of the late eighteenth century. Their overwhelming effect impressed foreign visitors and encouraged the spread of choral music on the continent. Henry Raynor, in *Music and Society Since 1815*, makes a strong case for the relationship between choral singing, nonconformism and the working classes of the English factory towns. The Methodists fostered spiritual hymn singing as they devoted themselves to the moral improvement of a populace victimized by industrialization. Choral societies were the natural vehicles of both educational and moral uplift. Choral singing was touted as the road to virtue for the working classes: “sentiments are awakened in them which makes them love their families and homes; their wages are not squandered in intemperance, and they become happier as well as better” (George Hogarth, father-in-law of Dickens, writing in 1835). Still other choral societies: Liverpool (1831), Huddersfield (1836), Manchester (1850) drew their support from the middle class, but London’s first big choir, the Sacred Harmonic Society (1832), had close ties with Exeter Hall, the most important Methodist center in the capital.

Social aims of a similar nature determined the structure of the Orphéon movement in France, though its principal goals were educational, not religious or social. The Orphéons were working-class choirs spread throughout France which cultivated a cappella singing and administered a method to teach note reading. (The English tonic sol-fa system was also linked with educational choralism.) At the height of its popularity in 1860 the movement enrolled 150,000 singers in 3,200 Orphéons. In Switzerland choral singing became a significant expression of social solidarity and national consciousness, as well as an intimate communion with high art. The publisher Hans Georg Nägeli promoted the founding of choral societies with a zeal approaching mystical fervor:

Where does each individual perfect his personality simultaneously through the free expression of feelings and words?
Where does he become aware, intuitively and in many different ways, of his human autonomy and solidarity? Where does he radiate love as well as imbibe it at the instant of every breath?
Where, I ask you, but in choral singing?

These words were written in 1809, and though they apply specifically to certain political and educational objectives pursued in conjunction with the educational theorist Pestalozzi, the sentiments would have been echoed by quite a few nineteenth-century choralists.

German male choirs were hotbeds of a militant brand of nationalism in the nineteenth and early twentieth centuries.

They raised their voices in folk song and in celebration of the fatherland. A particularly famous collection of music, *Lyre and Sword* (1814) set the tone for these organizations, which in 1862 came together in the German Sängerbund. The organization was banned immediately after the Second World War, but reconstituted in 1949 and remains a respectable part of the German musical scene today. Nationalist sentiments were not necessarily royalist ones, as every European monarchy realized. In their system of organization the choral societies were far more democratic than the political institutions which surrounded them and which regulated the daily lives of their members. The conductor was elected by the membership, as were the principal officers, and important decisions depended on the establishment of a consensus. In most of the societies women held an equal footing with men. Naturally the civil authorities could not afford to ignore any large gatherings of the educated bourgeoisie. A German police report voiced the prevailing mood of suspicion when it noted that “the encouragement of democratic tendencies lies at the root of many of these choral societies [*Gesangvereine*].” Only in England and America were the societies free of seditious tendencies, though some of the English workers’ choirs were suspected of dangerous leanings toward socialism.

The Handel and Haydn Society, founded in 1815, is one of the oldest choral societies in the world: only a few have flourished for more than its 165 years. The early membership rolls included merchants, manufacturers, professional men and a few tradesmen. The latter seem to have resigned after short periods, either because they lacked the leisure time or because they were not made welcome in what must have seemed a closed circle. In short, it was an organization expressive of solid middle-class values, even later in the century when its 600 or more members came from all walks of life. (Women are included in this number, though “ladies of the chorus” were barred from official membership in the society until 1967.) Possibly due to an excess of that democratic spirit which was so feared by our German policeman, the by-laws of the Society put musical decisions in the hands of the elected President, who might even decide to do the conducting himself. The Society’s first conductor, Gottlieb Graupner, was a professional and an alumnus of the Salomon Concerts in London, but many years passed before the officers realized that only a competent, well-trained director could provide the necessary, authoritative leadership.

Until that realization dawned, progress was slow: amateurism was the bane of the Handel and Haydn Society in



Single ticket for the closing event of the 1857 festival.

its earliest years, and the by-laws forbade any member from accepting compensation for musical services. In 1853 Carl Bergmann, a member of the touring Germania Orchestra which had just settled in Boston, took over the conductor's baton temporarily and enforced a measure of discipline in the chorus. A performance of Beethoven's Ninth Symphony that year (the Boston première) was a virtual rebirth for the Society. Another ex-Germanian, Carl Zerrahn, succeeded Bergmann and continued to administer the strong tonic of discipline by requiring higher standards for admission to the chorus and regular attendance at rehearsals. Within three years the Handel and Haydn Society was able to mount America's first music festival on the British model: *Creation, Elijah, Messiah*, symphonic works—and a \$2,000 deficit!

The development of permanently established symphony orchestras and large choral societies took place within the framework of the public concert before a fee-paying audience. Both were in different ways emblems of the new independence and self-confidence of the middle class, now determined to enjoy the cultivated pleasures which were formerly the perquisites of the hereditary nobility. The English managerial skill which first made the public concert a viable reality was widely imitated. Establishment of an orchestra became a matter of civic pride to the educated bourgeoisie with the financial means to support it. Private music making in the home flourished as never before; enormous quantities of trivia were churned out to meet the demands of a more affluent society. The piano became the instrument of preference for amateur instrumentalists who, a generation before, might have been members of a dilettant orchestra. Large amateur mixed choirs provided a substitute outlet for those who wished to appear before the public as active votaries of art. The history of nineteenth-century choralism amply demonstrates that there were vast cohorts of such. As noted above, well springs other than the love of music sustained, or at least added a special dimension to a number of European choral organizations. The choral society served a variety of purposes, the realization of which necessitated the maintenance of an amateur constituency.

Modern taste has veered away from the "more-is-better" ethic of choral music; it questions whether the singing of vast throngs can produce a properly *musical* experience. While acknowledging that the size of the chorus depends on the music to be performed, a reduction in numbers with an increase in effectiveness is the aim of twentieth century choral societies. Handel and Haydn subscribers know that the Society has striven for and has maintained the highest standards of choral and orchestral performance, presenting the great masterworks according to the most exacting standards of authenticity and fidelity to the composer. The Handel and Haydn Orchestra numbers among its personnel the best professional musicians in the area; vocal soloists of national reputation are engaged. The Artistic Director and the officers of the Society have determined this year to carry this practice to its logical conclusion: the inauguration of a fully professional, paid chorus of the best singers in the metropolitan area. The special circumstances which make the Handel and Haydn Society America's premier choral institution, its location in a major cultural center and its responsibility to its audience induced the Board of Governors to approve this step, making the Society unique in yet another way. Just as the amateur orchestra finally yielded for good reason to the professional

ensemble, the amateur chorus in a few situations should yield to the professional chorus.

The response to this year's subscription drive for both the choral and instrumental series exceeded all expectations. Henceforth new demands and a far greater commitment of time will be required of the chorus, many of whom are already professional singers by training and experience. Fairness alone calls for recognition of this fact in a tangible way. The requirements of musicianship in a chorus like the Handel and Haydn are more exacting than they are for an opera chorus, all of whose members are paid for their services. If the Society wishes to continue attracting exceptionally qualified singers in a region where there is such extensive (friendly) competition for them among choral societies, it must offer appropriate reimbursement. By so doing, the Society can encourage the development of younger talent by helping to underwrite the cost of vocal instruction, to the benefit of both the individual and the Society.



A ticket for the Handel & Haydn Society's first music festival in 1857.

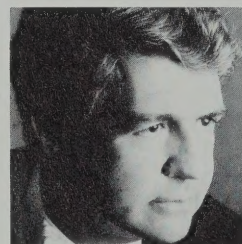
Eunice Alberts *Contralto*
 Boston Symphony Orchestra
 Vienna State Opera
 Orchestra
 Philadelphia Orchestra
 New York City Opera



Betty Allen *Mezzo-soprano*
 Chicago Symphony
 Orchestra
 Houston Grand Opera
 Santa Fe Opera
 San Francisco Opera



Charles Bressler *Tenor*
 Orchestre de Paris
 New York Philharmonic
 Boston Symphony Orchestra
 New York Pro Musica



Hugues Cuenod *Narrator*
 La Scala
 Glyndebourne Festival
 Boston Symphony Orchestra
 Handel & Haydn Society



Doraleen Davis *Soprano*
 Philadelphia Orchestra
 Detroit Symphony Orchestra
 Kennedy Center
 Carnegie Hall



David Evitts *Baritone*
 Boston Symphony Orchestra
 Handel & Haydn *Messiah*
 recording
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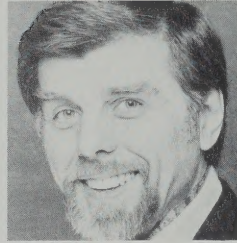
Judith Raskin *Soprano*
Metropolitan Opera
New York City Opera
Lyric Opera of Chicago
Santa Fe Opera



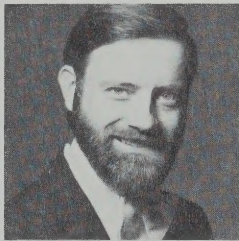
Pamela Gore *Contralto*
Handel & Haydn *Messiah*
recording
Boston Symphony Orchestra
New Hampshire Symphony
Springfield Symphony



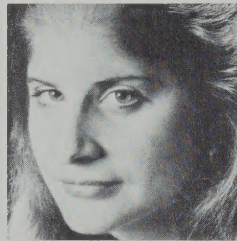
Will Roy *Bass*
New York City Opera
Mostly Mozart Festival
Pittsburgh Symphony
Philadelphia Orchestra



Jon Humphrey *Tenor*
Philadelphia Orchestra
Cleveland Orchestra
Handel & Haydn Society
RCA Victor, Decca, and
Columbia Records



Renée Santer *Soprano*
Boston Symphony Orchestra
Berkshire Music Center,
Vocal Fellow



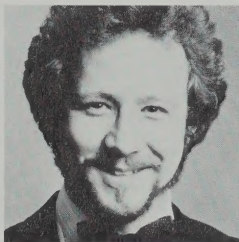
Shirley Love *Mezzo-soprano*
Metropolitan Opera
Boston Symphony Orchestra
Detroit Symphony Orchestra
Philadelphia Orchestra



Linda Zoghby *Soprano*
San Francisco Symphony
Israel Philharmonic
Royal Philharmonic
Orchestra
National Symphony
Orchestra



William Parker *Baritone*
First Prize winner, Kennedy
Center Competition, 1979
Detroit Symphony Orchestra
New York Philharmonic
Santa Fe Opera

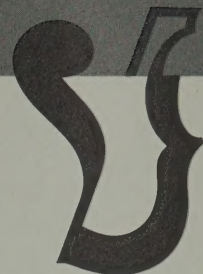


Handel & Haydn Society

Thomas Dunn, *Artistic Director*
Gary Wedow, *Associate Conductor*

Thomas Dunn, *Conductor*

B O S T O N

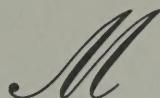


Sixth Concert

W. A. MOZART **Concerto in A, KV 488**

Allegro
Adagio
Allegro assai

Russell Sherman

**Concerto in F for three pianos, KV 242**

Allegro
Adagio
Rondeau (Tempo di Menuetto)

David Deveau, Randall Hodgkinson
and Christopher O'Riley

Intermission

Concerto in E-flat for two pianos, KV 365

Allegro
Andante
Rondeau (Allegro)

Claude Frank and Lilian Kallir



166th S e a s o n

Wednesday Evening

April 1, 1981

8:00 p.m.

Program and cover design by Ben Day.

Production assistance by Anne Schaper, Lisa
Fontaine, and Joel Markus.

Next concert of the Handel & Haydn Society at
Symphony Hall: April 22, 1981 at 8:00 p.m.

The taking of photographs and the use of recording
equipment in this auditorium are not allowed.

Tonight's performance is funded in part by the
National Endowment for the Arts and by the
Massachusetts Council on the Arts and Humanities,
a state agency whose funds are recommended by the
Governor and appropriated by the State Legislature.

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Wolfgang Amadè Mozart Piano Concertos

Mozart was the first great composer to give the keyboard concerto a place of singular importance in his compositional output. His own activities as a concert pianist and, to a lesser extent, the desire of pupils and favored virtuosi for a personal showpiece stimulated the flow of masterpieces and near-masterpieces. Very early in life Mozart discovered the practical value of the keyboard concerto. His first attempts, at nine years of age, were arrangements of sonatas by Johann Christian Bach and even pasticcis of movements by various composers. These provided the *Wunderkind* with display pieces in London and on the continent. Chaperoned by their father, Wolfgang and his sister Nannerl made frequent joint appearances playing four-hand music. Probably from time to time they performed on separate harpsichords. This novelty fascinated the public for a while, and memories of it must have returned to Mozart when he wrote his only concertos for multiple pianos.

Mozart's interest in the piano concerto tended to be desultory, though it continued from early maturity through the last year of his life. He wrote 23 original piano concertos, of which one is for two pianos and one for three. The Concerto in F for three pianos, K. 242, was Mozart's third essay in the genre. Previous to 1776, the year of its composition, Mozart had written only one concerto for piano, the remarkably personal D major, K. 175, though five violin concertos had been produced in a single year, 1775. The restricted musical world of Salzburg apparently offered little incentive for the highly individual achievement of the virtuoso. Divertimenti, Serenades, Masses and miscellaneous church works were more in demand than concertos and symphonies. Functional music for weddings and banquets, music of unflagging good spirits, refined charm and sentiment was preferred by Salzburg society; in short, everything represented by the galant style.

The galant style naturally infiltrated the piano concertos written for Salzburg consumption. In 1776 Mozart wrote for his own use a solo concerto in B flat, K. 238, the concerto in F for three pianos, K. 242, and another solo concerto in F, K. 246, the latter for Countess Lützow, an aristocratic amateur. This Salzburg group closed in January 1777 with a work of an entirely different cast, the masterful concerto in E flat, K. 271, written (significantly) for a touring virtuoso. As a galant work the Concerto for three pianos has been consistently neglected and compared unfavorably with Mozart's Viennese masterpieces. Mozart valued it enough to take it on tour to Augsburg and Mannheim. In a two piano reduction he used it also after moving to Vienna.

The concerto for three pianos is not an outgrowth of the concerto grosso, still less does it depend on J. S. Bach's concertos for two or more harpsichords, which Mozart could have known only by reputation, if at all. It follows the structural principles of the solo concerto, dividing the soloist's role and exploiting new sonorous possibilities. The third piano is given an easier part and a less important role in this concerto, thus facilitating the later rearrangement as a duo concerto. The first soloists were three amateurs, Countess Antonia Lodron and her two daughters Aloysia and Josepha. The Countess (née Countess Arco) had married into a distinguished Salzburg family, one of whose members,

Archbishop Paris Lodron, ruled the principality during the difficulties of the Thirty Years' War. For her name days in 1776 and 1777 Mozart wrote two fine divertimenti, K. 247 and 287.

The concerto for three pianos makes a charming and infrequently heard introduction to this evening's group of concertos. Its march-like beginning is reminiscent of the divertimento, and the succeeding lyrical motifs resolve into ceremonial flourishes. In the midst of all the usual runs Mozart allows the third pianist to introduce a perky new theme. The structure of the first movement is quite easy to follow through the largely non-thematic development to the *cadenza a tre* and closing orchestral ritornello. In the slow movement Mozart weaves a tapestry of piano sound fascinating to follow; it is a binary movement with minimal participation by the orchestra. A "Tempo di Menuetto" was a favorite galant final movement. Here the piano leads off the first statement and the three subsequent reappearances.

K. 242 was written by a restive 20-year-old chafing under the restraints of servitude in provincial Salzburg. The outwardly confident and mature Concerto for two pianos, K. 365, came three years later, the work of a humiliated and depressed artist who had been denied recognition in the principal European musical capitals of Mannheim and Paris. The early months in 1779 were extremely depressing for him. A year and a half before, he had set out proudly to secure both a position and his fortune at either Mannheim or Paris. Expectations failed to materialize. His mother died in Paris and he had to return utterly dejected to despised Salzburg. None of these problems can be read into the concerto, which seems to exude self-assurance. Mozart's experiences in Paris may explain the lively interchange between solo pianos. The *symphonie concertante*, which makes a point of multiple soloists in a symphonic context, absorbed the interest of composers there more than it did elsewhere in Europe. The same kind of friendly rivalry is instilled in K. 365 "without the good accord ever being disturbed by differences of opinion" (Hermann Albert).

Mozart probably intended the concerto for performance by his sister and himself, hence he could give his imagination free rein and write parts of equal difficulty for each pianist. As mentioned above, their brother-sister duets created a stir during childhood visits to England. At that time Mozart wrote a sonata (K. 19d), and he returned to the four-hand repertoire with K. 381 (123a) and 358 (186c), composed in 1772 and 1774 respectively. Later in Vienna he composed the sonatas K. 357, 497, 521, the variations K. 501 and the great works for two pianos: the D major sonata K. 448 and the Adagio and Fugue K. 426. In writing the E-flat Concerto, Mozart may have unconsciously wished to recall these happier days when he and his sister were the astonishment of Europe. The unison beginning is a favorite in Mozart's four-handed works; it is linked with the subsequent ritornello themes in the way Mozart had of making the whole seem completely natural. The soloists get right to the business at hand with a trill and a review of themes already heard from the orchestra, adding passage work and several new ideas.

Mozart

Mozart

The development confided to the pianos is interesting not only for its mock orchestral beginning but for the new descending theme and the premature return to the tonic. As soon as the return actually takes place, the pianos drift into the tonic minor, introducing an altered restatement and a written out cadenza shared by the two soloists.

Thus far, little has been heard from individual members of the orchestra. This situation is rectified in the exquisitely ornamented Andante, which "sings in more meditative tones of the same happy thoughts and affectionate joy as the first movement" (Girdlestone). Oboes share a significant role with the pianos here.

The final rondo starts off with a typically Haydnesque theme bearing a superficial resemblance to other Mozart finales (K. 252, 458). The soloists assume thematic and accompaniment responsibilities in the couplets. Mozart prepares the first restatement of the refrain in a witty fashion which again reminds us of Haydn's ingenuity. The second couplet begins in C minor; there is then another return of the refrain, a varied repeat of the first couplet, and a farewell appearance of the bubbling main theme. Mozart played this concerto and the two piano arrangement of K. 242 in Vienna with Josephine Aurnhammer. The young lady was, in Mozart's own words, "hideous" in appearance, and wanted to seduce the talented bachelor. She played beautifully, however, and the incongruous pair performed often together.

During 1786, the year of the A major concerto (K. 488), Mozart maintained a steady and at times intense creative pace. In March and December came the last spurt of activity in the domain of the keyboard concerto. Among these three works a more extraordinary diversity could hardly be imagined: the restrained lyricism of much of K. 488, the tensions of K. 491 in c minor (both composed in March), and the assured dignity and brilliance of K. 503 in C major. Only two concertos remained to fill out the canon of Mozart's works in this genre, K. 537 and K. 595, written in 1788 and 1791.

Mozart's success on the concert platform continued unabated. His winter subscription list for 1786 carried 120 names, a very respectable number. On the stage he attracted no less attention for his versatility. The year began with the entertaining, if slight, *Der Schauspieldirektor*; in May came the incomparably greater *Nozze di Figaro*. Between these two productions he revived *Idomeneo* for a private performance. Mozart completed the year's work with the great "Prague" Symphony, K. 504.

Mozart usually kept his concerti for himself or for the use of favored pupils, but he was willing to part with copies—if the price were right. There exists an interesting letter written August 1786 to Sebastian Winter, a former servant of the Mozarts then in the employ of Prince von Fürstenberg, a patron known for his devotion to music. (The family still owns one of Europe's most important private collections.) Mozart requested that Winter offer certain symphonies, concerti and chamber works to the Prince and that he suggest a more or less regular relationship between the composer and the princely house. The letter sheds an instructive light on the uncomplicated way even a genius approached his craft in the eighteenth century.

If His Highness should so desire, I shall send him in future all the new works which I compose. Further, I venture to make a little musical proposal to His Highness which I beg you, my friend, to put before him. As His Highness possesses an orchestra, he might like to have works composed by me *for performance solely at his court*, a thing which in my humble opinion would be very gratifying. If His Highness would be so gracious as to order from me every year a certain number of symphonies, quartets, concertos for different instruments, or any other compositions which he fancies, and to promise me a fixed yearly salary, then His Highness would be served more quickly and more satisfactorily, and I, being sure of that commission, should work with greater peace of mind.

The Prince made a judicious selection of the works offered: three concerti (K. 451, 459 and 488) and three symphonies (K. 319, 338 and 425 "Linz") for which he promptly made generous payment, including a special fee for the rights to each concerto.

The reserved scoring of K. 488 sets it apart from Mozart's other mature concerti. With the omission of mordant oboes and trumpets he creates a homogeneous wind section of one flute with pairs of clarinets, bassoons and horns. The clarinets impart a distinctive color to the scoring. To observe that Mozart achieves the most felicitous combinations of solo and ensemble winds contrasted with the piano is a commonplace of musical criticism, yet it demands to be affirmed again, particularly with reference to this concerto.

Restraint of virtuosity facilitates a well-mannered collaboration between solo and tutti, each given a share of the predominantly lyrical themes of the concerto. The first movement, beginning almost sotto voce, has no pronounced solo theme to throw the pianist's role into relief. Even the slightly delayed cadenza lessens rather than heightens the drama of the form.

The choice of A major as the key for this concerto places it in the company of a choice series of works: two quartets, K. 298 (with flute) and 464, a previous piano concerto, K. 414, and of course the matchless quintet (K. 591) and concerto (K. 622) for clarinet. More rarefied still is the key of the slow movement, f-sharp minor, the only movement in this key in the entire Mozartean corpus. A scarcely veiled melancholy speaks from it, echoes of the exotic worlds of *Die Entführung* or *Die Zauberflöte*, or perhaps a foretaste of the following year's *Don Giovanni*. The contrasting major theme floats above a clarinet accompaniment figure, both then taken over by the piano. The coda is introduced by pizzicato strings; during it the solo instrument sings a farewell with expressive melodic leaps. An abrupt and startling change of mood arrives in the finale and soon catches us up in its forward dash. There is the usual prodigality of themes, strengthened by presentation in a symphonic fashion. No cadenza closes the movement. Rather there is a final review of a particularly pleasing scalar theme followed by one last dialogue between solo and tutti.



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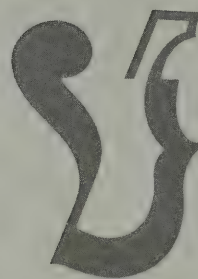
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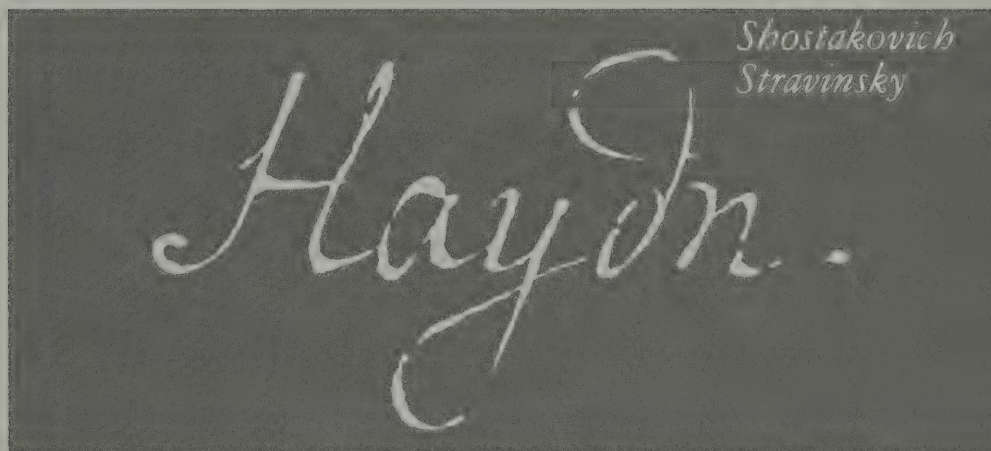
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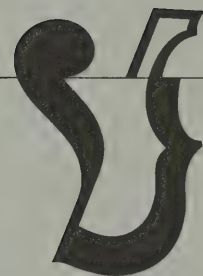
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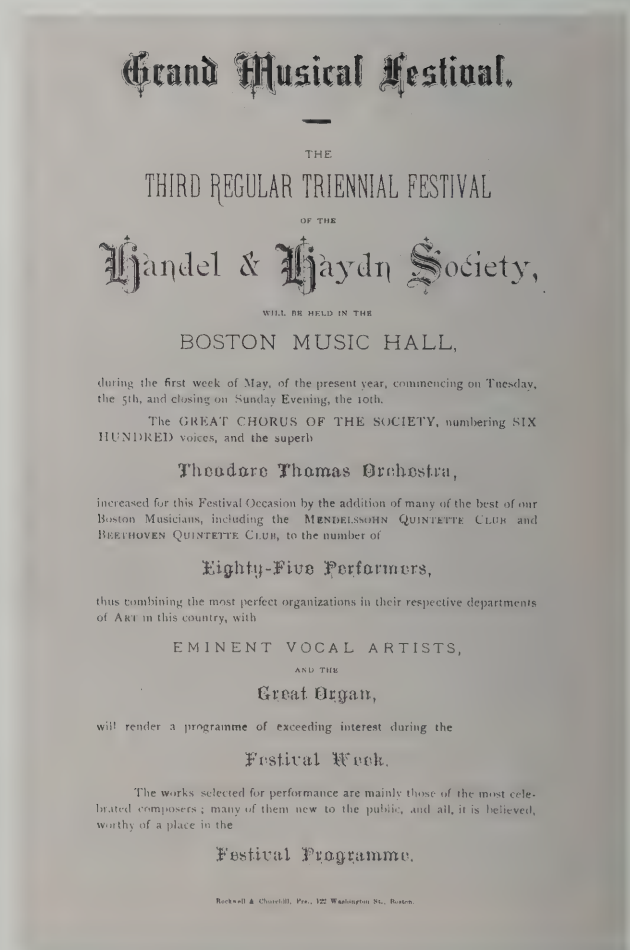
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